

8 profs and one student

by Jenny Beeman

The Law Students Association (LSA) unanimously called for an increase in student representation to their Faculty Council at a general meeting yesterday. The Council currently has one of the lowest ratios of student representation among Canadian law faculties.

The ratio of students to professors on the Council is now 1 to 8. The national average of Canadian law faculties is 1 to 3.3.

The proposal calls for a permanent ratio of one student to four faculty members, with one of the four newly-created positions held by a graduate student and the three others by popularly elected undergraduates.

The undergraduate students would sit on the Faculty Council Standing Committees which are integral in decision and policy-making.

Five of six Law professors the *Daily* contacted refused to comment. One professor, who asked not to be identified, said the present controversy has become even more delicate because of plans to select a new dean. Those who see themselves as



Gilbert & Sullivan's "The Yeomen of the Guard" opens tonight in McGill's Moyse Hall, McGill Savoy Society, Canada's oldest university-affiliated G&S society bring you yet another colorful production in their 19th year.

candidates want to give the impression of being "hard line," he said.

Students have brought up the representation question over the past four years. Last year when the proposition was brought before the Faculty Council, several professors suggested students were irresponsible and did not need or deserve greater representation, said Roger Cutler, LSA president.

At that time many professors said they objected to the wording of the motion. But law students say the professors do not want to take sides in a faculty controversy.

The students are putting pressure on Law Dean John Brierley to take sides on the issue. Students are angered at his non-committal stance.

Law professor Terence Wade
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CEGEPS stand up to decrees

by David Hunt
Bandersnatch

Québec's CEGEP teachers have been striking since last Wednesday to protest two government decrees setting salaries and working conditions for the next three years. The teachers say these decrees will drastically lower the quality of post-secondary education in the province.

Law 70, passed last spring, came into effect January 1st. It extends the previous contract three months and rolls back salaries 20 per cent during this period. Law 105, passed this December, replaces the usual negotiated agreement with a three-year contract, substantially altering the previous agreement.

The two laws make public service strikes illegal until 1986.

The teachers believe the laws will lower the quality of CEGEP education, and may be passed on to universities.

"There's something in this to affect everyone," said Robert Seely, a John Abbott College math teacher.

Law 105, which takes effect next year, closely resembles a

rejected contract offer made by the government in September. It increases teacher workloads and student/teacher ratios 15 to 20 per cent — eliminating up to 20 per cent of Québec's 10,000 CEGEP teachers.

Teachers placed on 'disponibilité' are paid 80 per cent of their full salary for the first year, and 50 per cent for each year after.

Under the decree, teachers must be available to teach 6 1/2 hours per day over a twelve-hour period, anytime between 8:00 am and 11:00 pm, making it possible to schedule 'day division' courses be scheduled anytime up to 11:00.

With the increased student/teacher ratio, teachers say, the schedule day (now 8:30-5:30) will be extended.

"Many of our classes are near capacity now. We'll have to add sections to get the extra students in. You can't get 10 kilograms of shit into a five kilogram bag," said Dennis Anson, John Abbott math teacher.

Chemistry teacher Jim Lyons agreed. "You can't increase a lab size because of safety and space considerations. The extra

sections will mean a longer day for students as well as for teachers," he said.

The increased workload will probably eliminate programs requiring voluntary workload increases by teachers, including writing programs, remedial math and sciences, individual tutorials, and science courses

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Japan: More guns, less sushi

by Chris Cockrill

Japan is in crisis despite economic prosperity, said a Japanese university professor, speaking to 40 people at McGill yesterday.

"Those favouring an increased military expenditure point to the discrepancy between Japan's economic power and military weakness," said Nobuya Bamba of Osaka University. However, Japan has doubled military expenditure in the last 15 years, and now has the seventh-largest military budget in the world, he said.

A recent white paper mentions the need to install patriotism in the young. The

new prime minister Nakasone he said, is more militarily inclined than his recent predecessors.

While Japan has become a serious economic rival of the United States, it is still dependent on that country militarily. Despite the increased expenditures, nationalists claim that Japan is unable to defend itself and protect its economic interests, even in the Far East.

The present support for an expanded Japanese military is due both to prevalent strong feelings of nationalism and to the weakening of the peace movement.

"Non-governmental peace organisations
 please turn to page 6

Pricey propaganda

by M. Fred Methot

For the last two weeks the Québec government and the unions of the Common Front have waged an expensive propaganda battle in the pages on Montréal's four daily newspapers.

On January 27, officials of the Québec Treasury Board admitted they had \$500,000 for publicity, of which \$200,000 was already spent. The Common Front said their total budget for advertising was \$240,000.

The Government's media blitz began the week of January 24, with four full pages of advertising in most major newspapers in Québec, explaining the necessity for their unilateral decrees which forbade the right to strike and rolled back wages.

In the course of the week Québec placed 11 full pages of

advertising in such journals as the *Montréal Gazette*. At current rates the cost of this advertising in the *Gazette* is approximately \$53,585.

The cost for these same 11 pages in *Le Devoir* comes to \$26,400. *La Presse* charges a higher rate, so the taxpayer's bill for 11 pages in *La Presse* comes to \$102,350. Disregarding service and placement costs, the total cost to Québecers for just these three examples was \$182,335 for 33 pages of advertising.

The Common Front and its member unions were responsible for an estimated total of \$145,170 in advertisements in these same newspapers. The unions use smaller sized advertising for a total of approximately 25 pages.

Both these totals are estimates drawn from stated advertising rates of the publications in question. Expenditures for television and radio campaigns and advertising in other newspapers are not included.

The unions, their members and supporters, will pay the bill for the advertising. Funds for the Government campaign, as with all government publicity, will come directly from the Treasury Board budget.

At press time, teachers who are members of the union *Centrale des Enseignant(e)s du Québec (CEQ)* continue their illegal strike

Today

Savoy Society Opening of *Yeomen of the Guard* 8pm Moyse Hall (Arts Bldg.) Adults \$5, Students & Seniors \$4 (\$3 with carnival button) ph. 392-8983

Northern Studies Film *The Farming of Fish* to be shown at the Centre for Northern Studies (1020 Pine W.) 12:30-1:30, rm. 24. Free.

German Students' Assoc. Film of Mozart's *Die Entführung aus dem Serail* Broniman 601, 4pm Free. (In German)

Counselling Service Academic information for students concerned about low grades. 4:00pm Powell Student Services Bldg. (3637 Peel St.) Rm 301

Bible Study at Douglas's Residence 10:00-11:30. Ph. 392-5890 or 892-6711.

Biochemistry Students Coffee & donuts at 2:00pm in McMed 924. Come & chat with fellow students and profs.

Christian Fellowship Mike Poutny speaking on *Christianity is a Crutch for psychologically weak people* SUB B-09 7:00pm

Caribbean Students' Society Caribbean cake sale. Come support our delicious venture. Union foyer from 11:00am.

Gays and Lesbians of McGill "Bring a straight" beer bash at 8:00pm, Union 425. Bring along your straight friends for a beer. Chaplaincy Around the fireplace conversation hosted by Rick Townson 3:30-5:00pm, 3484 Peel. *The University Student in Search of a Way to Serve Mankind.*

Debate Union Last judges training session, noon in Union 425. If you were unable to attend training sessions for the tournament, please come to Leacock 132 Friday at 9:15am—all other tournament judges should register at L132 by 9:45am.

OPPOSE THE CRUISE Anyone interested in an Anti-Cruise Missile demo—meeting at 2:00 in Union 413. (Ploughshares)

Auditions for Brecht's *The Exception and the Rule* 3:00-5:00pm in Leacock 111. Ph. 989-1751.

BOBBY DIXON! 8:30pm in the ballroom. South Africa Committee volunteers don't forget.

FRIDAY

Centre for Developing-Area Studies *The Role of Cooperatives in the Capitalization of Agriculture in Western India* by Donna Winslow at noon, Macdonald-Harrington Bldg. Rm C103E

MCSS bridge group. Regular session at 2:00pm, Union B-09/B-10.

Auditions for Brecht's *The Exception and the Rule* 3:00-5:00pm in Leacock 111. Ph. 989-1751.

Hillel Oneg Shabbat at 6:00pm \$3.50 for meal and service—Falafel special, only \$1.00 at the Eatery Hillel (3460 Stanley St.)

SUNDAY

Contemporary Dance Workshop Auditions for choreographies for April production—12:30-2:30 in the Currie Gym dance studio. No class this week. Auditions open to all McGill students. Call Andrew at 931-6704 for info.

Sunday Worship 10:30 in the basement of the United Theological College (3521 University.) Brunch to be served following the service. All welcome. Ph. 392-5890.

...CEGEPs in grief

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for non-science students.

"Under Law 105, you can be asked to teach other subjects in other regions, or you can be asked to teach at High Schools. You could also be asked to do administrative work, such as delivering mail", Seely said.

The layoffs caused by the decree will reduce the ratio of women teachers at John Abbott from 37 per cent to 34 per cent, according to Renée Lallier, a member of the John Abbott Sexual Equality Committee.

"Because women are the last hired, we have less seniority than men as a group," she said. "The CEGEP system as a whole is only 32 per cent women."

The percentage of women laid off will be higher if the government carries through on its plan to eliminate Secretarial Technology — traditionally women-dominated — from the CEGEPs.

The decree also contains clauses which transfer powers now held by CEGEP administrations to the Québec Education ministry, and gives powers now held by individual academic departments to the administration.

Law 105 includes a salary scale under which salaries will only get back to pre-Law 70 levels in January 1985, not counting inflation.

However, teachers insist they are not merely striking for higher salaries.

"When negotiations were still on, we offered to accept a salary freeze (at pre-Law 70 level) for the first two years of the contract," said Deirdre King, secretary of the John Abbott College Faculty Association.

The John Abbott Board of Governors expressed unanimous opposition to the decree at their December meeting.

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Felix Olloa

A writer and professor from the University of San Salvador and spokesperson for El Salvador Teachers' Union will be speaking at

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Monday, Feb. 7, 1:00 p.m. (not Wednesday, Feb. 9 as stated in The Tribune)

and Newman Student Centre

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Thomas Hauser and the parable of political responsibility

by Brendan Kelly

THOMAS HAUSER, AUTHOR OF *MISSING*, ENDED HIS MOVING (YET ANALYTIC) SPEECH ON THE EXECUTION OF Charles Horman with these words:

"What I believe can and will happen is that *Missing* will have the same sort of long-range effect in molding world opinion and undermining the junta in Chile that *Z* had in undermining the colonels in Greece a decade ago. What you have now in Chile is a brutally repressive fascist regime and I don't use those words lightly. You have a regime that has banned political parties, banned free elections, banned free speech, banned labour unions, and presided over the arbitrary arrest, torture, and execution of between 20,000 and 30,000 Chileans. And I hope that *Missing* will somehow serve in the long-run to bring that to an end.

"Being a martyr is a lousy way to die and nothing that happens in Chile or anywhere else will bring Charles Horman back to life again. But if his death can in some small way contribute to bringing the Pinochet administration to its knees, then Charles Horman will not have died in vain."

Hauser was speaking to a full Fieldhouse Auditorium at McGill last Wednesday night after the screening of Costa-Gavras' controversial thriller *Missing*. The large turn-out for the movie and speech was proof-perfect that Costa-Gavras has succeeded in making a radical movie with broad-based appeal.

Hauser's book (originally titled *The Execution of Charles Horman: an American Sacrifice*), on which the film is based, is a scathing inquiry into U.S. involvement in internal Chilean politics and, more specifically, examines American neglect and possible participation in the murder of Charles Horman, an American citizen who was living in Santiago at the time of the coup d'état in 1973.

IN 1970, THE CHILEAN PEOPLE ELECTED SALVADORE ALLENDE AS THEIR PRESIDENT. HE WAS THE FIRST freely elected Marxist head-of-state in History. Though he repeatedly emphasized that his government was promulgating "Chilean socialism" rather than world communism, as Hauser

pointed out, this was a distinction lost to Washington politicians in the early 1970's.

Immediately after the news of Allende's victory, Henry Kissinger complained, "I don't see why we need to stand by and watch a country go Communist due to the irresponsibility of its own people." Nixon agreed — with characteristic bluntness he declared angrily that Allende had to be smashed — and thus before the Chilean victory celebrations had ended, the U.S. government, mainly through its faithful big stick which cuts such a low profile — the C.I.A. — began a systematic campaign to destabilize Chile.

They sabotaged the economy, got rid of any moderate army officers, and, to cut a long dirty story short, they succeeded in helping bring about the extremely bloody right-wing military coup of September, 1973 that left Allende dead and put in his place a military junta headed by General Augusto Pinochet. The C.I.A.'s part in what is now estimated to be the most violent coup in Latin American history was direct and essential to the success of the army revolt, as is unequivocally proven in Frank Church's Senate Committee Report on Chile, one of Hauser's main sources in the writing of *Missing*.

DUE TO THE LIMITATIONS OF THE CINEMATIC FORM, THE MOVIE IS ALMOST EXCLUSIVELY CONCERNED with the murder of Charles Horman by the Chilean military several days after the coup and of the subsequent search by Charles' father and wife for him. Costa-Gavras portrays the U.S. officials

in Santiago as uncooperative and deceitful with the Hormans and raises the disturbing question that the C.I.A. may have given the order that resulted in Charles Horman's murder.

Costa-Gavras, director of *State of Siege* about the Tupamaros guerillas in Uruguay (to be shown by the McGill Film Society this Friday), has created with *Missing* a fast-paced, Hollywood-style suspense movie that combines melodrama with radical political insight.

I asked Hauser if he thought a dramatization like *Missing* was more effective than a historical documentary such as *The Battle of Chile*. He responded that "*The Battle of Chile* might have been a very good film but very few people saw it. It's had virtually no effect on world thinking. The people who went to see *The Battle of Chile* and who were moved by it, were, by and large, people who were already very left-leaning, who already opposed American intervention in Latin America and whose political thinking wasn't changed one iota by the movie. I think that *Missing* has had a significant effect in molding world opinion."

Hauser described how Costa-Gavras had chosen Mexico as the site for filming because "he wanted a country where he could rent an army and roll tanks down the street. But, at the same time, he wanted a country where political institutions were stable enough that the tanks would stop when he hollered 'cut'".

A SENTENCE FROM HAUSER'S BOOK HAD ALWAYS STUCK IN MY MIND. "THE UNITED STATES IN 1970 WAS A nation that wielded power recklessly." I wondered if Hauser thought things were any different in 1983. He did. "By way of example, if it wasn't for our experience in Vietnam, I think Ronald Reagan would have half a million American soldiers in El Salvador today and the reason he doesn't have them there, which would be completely consistent with his political thinking, is that the American Congress and the American people wouldn't stand for it. I think that in a lot of ways our perceptions have been changed by what we learned in the 1970's."

But have we really learned anything from the covert U.S. intervention in Chile in light of the fact that, as reported by *The New York Times*, the largest undercover C.I.A. operation in over ten years is now taking place in Central America?

"Clearly there's a focus now on what's going on in Honduras and Nicaragua and, at this point, we're really dealing with speculation because a lot of the facts haven't come out yet. I would hope that the Congressional Oversight Committees, which by law are charged with responsibility for oversee-

ing the C.I.A.'s operations overseas, have looked into those areas and have curtailed whatever abuses might exist.

"One of the problems in a situation like this is you really can't blame the C.I.A. per se because all the C.I.A. does is follow orders. What you really have to look to is the President of the United States and what he's instructing the C.I.A. to do. Because basically in democratic governments, the military and intelligence branches are there to carry out the orders of their leaders. That's what Truman recalling MacArthur from Korea was all about."

Hauser's belief in the workability of the system of checks and balances of a democratic government was a bit too idealistic for this cynical journalist to swallow showing that Hauser's faith in his government had been badly shaken but not obliterated by U.S. actions in Chile.

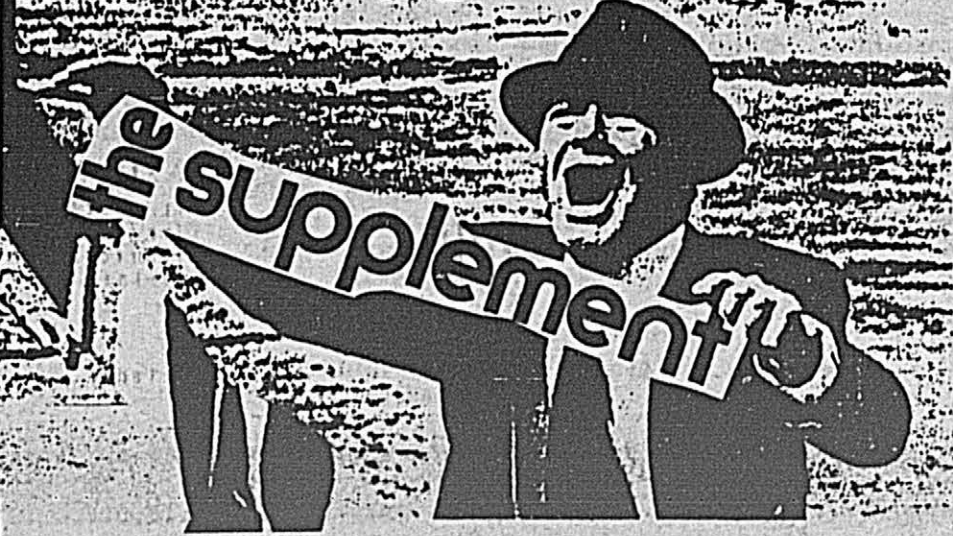
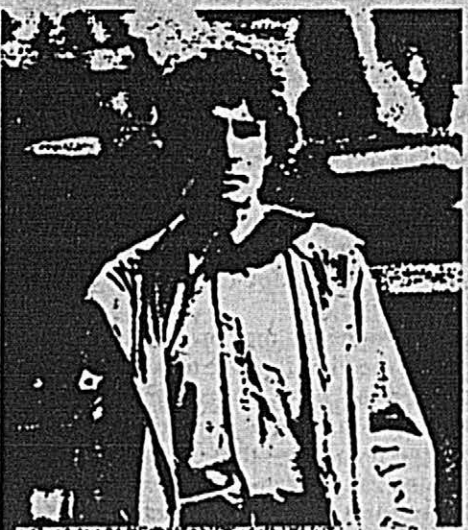
He also fundamentally disagreed with the analysis that the case of Chile demonstrated the inherent impossibility of democratic socialism in the third world. The only reason it didn't work in Chile was because the United States wouldn't let it work and of course what it did was to send a horrible message to the rest of Latin America. Basically what we did by our actions in Chile was to say to people throughout the continent 'Look if you want a better way of life, if you want good health-care and land reform and decent wages and the rest, don't even try to do it through free elections because we won't let you.

"If you elect a government that's unsuited to us, we'll come in with our economic and military might and see that it's overthrown. And if you really want to effect social change, you'll have to do it through violent revolution. That's the message we sent to the leftists in Nicaragua and El Salvador. I think in 1983 that's a horrible message to be sending people."

This is an ambiguous statement that is open to interpretation. In Nicaragua and El Salvador, unlike Chile in 1970 which had had a democratic Constitution for over one hundred years, there was no possibility of 'free' elections bringing about real reform due to the oligarchic, un-democratic nature of the countries. So the leftists in Central America didn't necessarily get the message from the coup in Chile but rather from a rational analysis of their own country's political system. Sure the Americans might crush you if you elect a government they don't like but this becomes a mere academic concern if the reality is that your people have no possibility of participating in a truly pluralistic, democratic election.

THE MOST IMPORTANT MESSAGE OF HAUSER'S SPEECH WAS THAT WE, AS AN ELITE GROUP WHO ARE MORE educated and involved than many others as university students have an obligation to do something — even an act as seemingly insignificant as writing letters — to try to improve our government's behaviour. He stated his case eloquently by quoting Charles' mother Elizabeth Horman:

"Charles' death taught me the lesson of political responsibility. I used to think that I could till the soil on my own little plot of land and let the rest of the world care for its own problems. What our country did in Vietnam, what happened to people overseas, was no concern of mine. I was wrong. I know now that each of us is obligated to fight for what is right and to take responsibility for what our government does. If we don't, sooner or later it will affect us all."





Circle of A voyeur's

by Martin Siberok

When stopped at a roadblock and asked by a PLO fighter what he is doing in Beirut, Georg Laschen retorts, "I am a journalist, I observe." His manner is almost apologetic, containing an element of embarrassment since he is only a visitor, an onlooker.

The backdrop for *Circle of Deceit* (*Die Fälschung*) by Volker Schlöndorff (*The Tin Drum*) is the civil war in Lebanon, circa 1975. Beirut, the Paris of the Middle East, has been turned into a city of ruins with little to remind us of its former beauty.

Laschen (Bruno Ganz) has been sent there to cover the conflict for a German magazine that desires sensationalist stories and graphic pictures. The problem though is the doubt that Laschen starts to experience, about being able to convey the "real" situation in Lebanon to the readers back home in a truthful manner.

War is a profitable business, especially for the media, which transforms reality into a marketable product. In exchange for having his picture taken in

action, the sniper is willing to shoot an innocent victim in the street. Photographs of atrocities sell, for the people back home need them "so they can appreciate their own lives."

This type of voyeurism has been attributed to Schlöndorff since he actually uses Beirut as the location for his film. With the means of money and connections, Schlöndorff was able to establish an informal cease-fire in order to stage his own celluloid war. In this arranged reality the actual conflict takes on an illusionary veneer.

The film is a powerful depiction of horrors of war: bombed-out buildings, dismembered bodies, senseless sniping, all of which have been incorporated into daily existence. The chaotic and deadly nights filled with fighting, are replaced by a tense calm during the days as the population prepares itself for another night.

Schlöndorff has dangerously reduced the warring factions into two: the rich, powerful and cold-blooded Christians and the poor, powerless and revenge-seeking Palestinians. This stereo-typing

Translations: politics of language

by Trenton Perrott

Past, present, and future have received equivalent amounts of attention this past month as one historical, one contemporary and one futuristic play have opened in Montreal: *Translations* by Brain Friel at the Centaur; *Pantomime* by Derek Walcott — the Black Theatre Workshop at the Saidye Bronfman Centre; and *To the Chicago Abyss* by Ray Bradbury — Tuesday Night Café here at McGill's own Players Theatre.

Was there any parallel between January's mediocre weather and the drama these three theatres offered? Does English theatre still exist in Montreal? Yes, no, and maybe so.

Translations, directed by Elsa Bolam, includes some cathartic moments for the average Quebecer.

The setting is early 19th century Ireland, the townland of Baile Beag, the County Donegal. Most of the action takes place in a cattle barn converted to a hedge-school: it's about personal relations and the sanctity of language.

The British military has moved into the area to draw up a new map and Anglicize placenames. An idealistic young soldier steals the home-town boy's 'gal'. For this, he meets with a hand-sized rock and his commanding officer swears he will raze the quaint little Gaelic community if the young soldier doesn't turn up; the home-town boy packs his bags.

The mise-en-scene was superb as with all Centaur productions. In Scene two, Act two, a remarkable, or even miraculous, set change occurs as the ceiling beam and the livestock stalls disappear, an azure night-sky lights up, the late evening fog rolls across the stage, and two young lovers stroll along on the heath struggling to overcome their linguistic barriers; passion chooses the words — nature becomes bounteous.

Throughout the play the audience is to understand that the Irish characters speak Gaelic, and the British speak English. The son of the schoolmaster is the functioning translator. This part of the presentation was handled skillfully and was rather smooth. At one point, one of the students speaks Latin to the ignorant Captain who turns to the translator suggesting he had better inform his friends that he doesn't understand a word of Irish.

The play is ridden with this sort of cajoling. A bit cliché and the didactic, the moralizing goes too far in places. Sarah, the woman wearing green who can't speak represents innocent Ireland.

The very idea that the British were in the area, drawing up a new map, laying down an unjustified social structure was a rhetorical brush stroke in Friel's composition of the play.

Friel manages to give a balanced perspective of the political situation he is dramatizing. Maire, the home-town boy's 'gal', was all too keen to get what she could from the new culture that was snailing its way into County Donegal. Doalty, the young ruffian, opposed the new-comers in every way he could, but had nothing better to offer to the welfare of his community. Owen, the translator, had gone off to London to

move in higher circles, and returns on the side of the empire-builders to re-map the area.

These relations between the Irish natives and the British are evident by the play's end.

The title of the play has an academic air about it. Considering the time and setting of the action, the script has a 1970's theoretical tone. Hugh, the schoolmaster, sounds like a contemporary linguistics professor. He makes assertion after assertion on the nature of language, a somewhat strange preoccupation for that era. If he is supposed to be the *raisonneur*, then the author speaks loud and often.

The words of the script have both a Chomskian dimension and a Wittgensteinian charm. The play ends in a rather existential mood for the goings-on of a hedge-school.

The tone of the production leans toward the view that the underdog is not justified in being that. Anglo-Franco sentiments and other minority-majority and racial concerns that might have been dormant in the sub-conscious moved to the fore and out at those deserving in the play: good old Aristotelian catharsis saw another day.

The action is well executed, particularly Geraint Wyn Davies who plays the young soldier. He brings an extra element of enthusiasm.

The series of events unfolds quickly; a little too quickly in two places. Having been away for six years, Owen enters the hedge-school with the two soldiers meeting his father, brothers, and old friends. There's not enough time given to making this part believable. It is as if he has been away six weeks not six years. In the final act, the mood of the action becomes serious and solemn diverging suddenly from the light mood that has been maintained from the beginning.



Deceit: paradise

is re-inforced by Laschen's two encounters with German-speaking Arabs; one, a Christian, has been a music student in Karlsruhe, while the other, a Palestinian, has lived in Berlin, most probably as a *Gastarbeiter* (foreign worker).

Though Schlöndorff admits that the situation is more complex than its portrayal, it is for artistic development that it has been simplified. One must remember the film is not a documentary, but a film about documentation and how information is conveyed.

When watching the press corps gathered in the lobby of an American-chain hotel exchanging stories and waiting for the action, one realizes that there is little compassion involved. Once the big scoop has been obtained their temporary world is dismantled and the country forgotten until the next newsworthy explosion.

Laschen's companion, the photographer Hoffmann (Jerzy Skolimowski, the director of *Man of Iron*), embodies the detached cynic, who is concerned only with getting his

pictures and hustling women. He wants to capture the essence of the conflict with his camera, and of course, the more dead the better.

In the midst of all this chaos Laschen meets and has an affair with Ariane (Hanna Schygulla), a German widow who has decided on remaining in Beirut after the death of her wealthy Lebanese husband. Seemingly oblivious of the surrounding war, her only desire is to adopt a child, since she has never been able to conceive one. When she finally finds one, she keeps it despite the possibility of mental retardation due to undernourishment. Though confronted with the truth, she believes only what she wants to.

Throughout the film, self-deception has become the only way of sheltering oneself from the surrounding unpleasantness. In the end Laschen's comment about Hoffmann is a condemnation directed to all in the film, even himself. "He is a good photographer; he only sees what he wants to see."

Playing at The New Yorker (5380 St. Laurent). 9:30 nightly till February 10.



Role-reversal rewarding

Pantomime which had a contemporary setting in the Caribbean pretended to be a realist play but falls into abstraction. Although an engaging production didactic pervades parts warping the exchange between actors and audience.

Mr. Trewe, a White actor who has lost his wife to stardom and another man moves to the Caribbean to establish a hotel-show that will be so fantastic that his equality (and superiority) to his former wife will be proven to the world.

Jackson, his Black servant, not confused by life and what it has brought him desires to stand apart from his employers personal problems.

Mr. Trewe thinks that he can play the man Friday while Jackson plays Robinson Crusoe in a skit. The dramatic effect of such a reversal of the traditional roles in the story has obvious attractions for a show, but there is something in Jackson that makes him reluctant to attempt such a scheme. He wants to mind his own business and have Mr. Trewe solve his own worries.

When Jackson *does* accept the idea he has his own interpretations, black seagulls and the like, which make Mr. Trewe extremely uneasy, especially when his Black-White prejudices start showing.

The play fluctuates between the extremely ridiculous and comic to a bizarre seriousness. The personal and internal conflicts that both suffer encircle the drama. The two characters get so worked up at times that the hammer and ice pick each handles are frightening while one sits in the audience.

Winston Sutton (Jackson) shows all the strengths of good acting. Terry Donald (the hotel owner) has a hard time keeping up with Jackson's spirited personality, perhaps because Donald has the extra task of directing the play.

Walcott has a flair for wit and humor.

A parrot that knows only the phrase *Hi Nigger* is said to have been previously owned by a German named *Hienegger*. The script overflows with such puns.

The set, lighting, and sound work well but are at a minimum. More could have been done to give the set the sensuality of realism — a few crashing waves, a little more Calypso, and more color. Between the stark cardboard facade of the veranda where the action takes place and the open-air design of the Saidye Bronfman, the focus naturally falls on every word and move of the actors.

At the play's end the lights fade on a ghost-like hand shake but the real problems of the two men hardly seem to have been resolved.

The role of Jackson has a clearer definition, and is played that way. But Donald's role as Mr. Trewe weakens in places. This rises out the rather cliché background, almost *soapy* story of his life. How can any actor get serious about such a character?

To the Chicago Abyss takes you not into the real future, but into the imaginary world of a possible cataclysm: the guide on the journey is none other than Ray Bradbury. The production is one of McGill's better works this year.

In it, an underground figure rescues an old man who seems to be no more than a person harbouring simple and appreciative memories of the way America once existed. In an apocalyptic fervor, Bradbury contrasts the paranoia of our times using the features that make up North American life styles.

Kent and Marlboro cigarettes, streets, Milky Way candy bars, air, the dashboard of a Cadillac, trees, and all those things that go unnoticed are the fascination of this old man who is hunted and haunted by sirens, secret police, hunger, and violence.

Shawn Goldwater plays the old man

please turn to page 6

Music mixes with male stereotypes in crowd-pleasing play

by Susan Keys

Take two young men with an abundance of talent; add a penetrating and satirical examination of male stereotypes; throw in a snappy revue format of songs and skits, and you have a crowd-pleaser — *Roméo et Julien: une comédie masculiniste*, playing at Le Théâtre d'aujourd'hui.

Roméo et Julien is the fruit of a collaboration between Reynald Robinson and Jacques Girard, and is acted by Girard and Jacques Leblanc. With a great deal of shrewd, occasionally ribald, and always infectious humour, the play depicts and dissects various macho myths, and the social conditioning which inevitably produces them.

Girard and Leblanc shine throughout the show. Particularly memorable is a scene in which Leblanc recounts his adventures (and misadventures) with his friend 'Méo', played hilariously by Girard, sporting flesh-coloured satin pants, fluffy bedroom slippers, and a red bathing cap. 'Méo' turns out to be Roméo's penis. The actors are equally impressive in a vignette in which two barely-pubescent boys sneak into a closet in order to smoke their first cigarette, drink their first beer, and talk about sex, of which they know nothing.

Leblanc and Girard use the very limited space of Le Théâtre d'aujourd'hui well, and the show is fast-paced and professional without losing its cutting edge, a tribute to the skills of director Claude Binet.

Roméo et Julien is punctuated by the music and songs of Pierre Potvin, who appears on stage throughout the show, playing a variety of instruments, and contributing to the vocals. His witty musical accompaniment adds considerable cohesion and charm to the production.

A rather didactic ending unfortunately attempts to spell out the philosophy already demonstrated with considerable subtlety in the body of the show. Other than this caveat, *Roméo et Julien* is an intelligently humorous and well-crafted entertainment, featuring two dynamic young actors whose talent alone is exciting to witness.

Roméo et Julien is playing at Le Théâtre d'aujourd'hui, a tiny, grimly functional theatre located on Papineau Street; access is via an alley and what appears once to have been a fire escape. Despite its physical limitations, Le Théâtre d'aujourd'hui has a commendable track record of supporting and producing Québécois drama. For some time, Le théâtre d'aujourd'hui has been negotiating for government subsidies in order to buy the old Comédie Nationale, a more commodious hall which would permit both experimentation in staging, and larger-scale productions. Let's hope that support for this very solid and worthwhile organization is soon forthcoming.

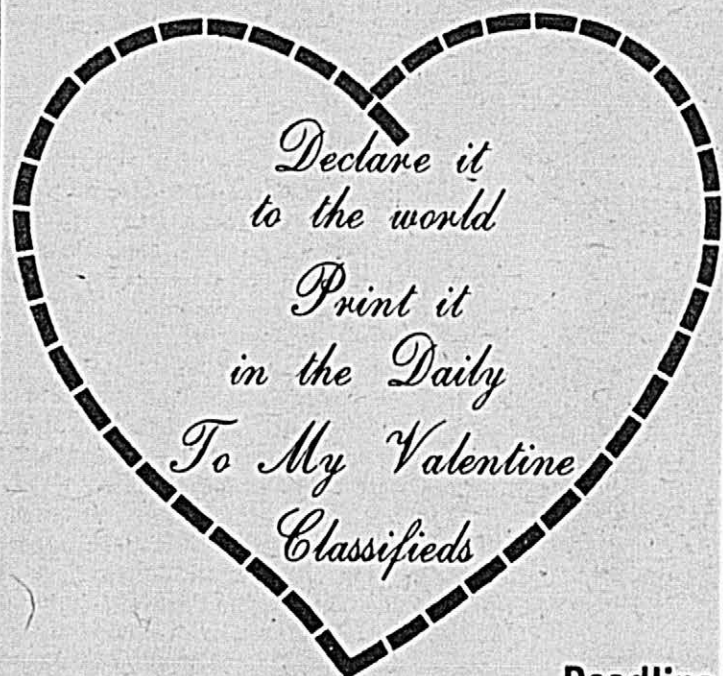
Roméo et Julien: une comédie masculiniste by Jacques Girard and Reynald Robinson. Directed by Claude Binet.

At Le Théâtre d'aujourd'hui, 1297 rue Papineau, until February 12. Tel. 523-1211

As am's secret agent foot begins his fourth day of hazardous undercover work (shoelessly feeling hospital feet that he am still invalid) in the bowels of the body politic, we am finding

amselfs aksing the immortal question: what am shoe size to do with social change? Am it possible for a matched sock takeover to am come to pass? Hurry back, we am missing you flipper-footed Flint.

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Abyss....

continued from page 5

well. He is first beaten by a young thug in a park, then led away by a man who takes him into his home to hide and feed him and arrange a train ticket for him to the Chicago abyss. He also tells him where he can get his teeth fixed having had one knocked out in the park.

Goldwater, with an almost natural sense for the stage, brings the full force of Bradbury's language to its intended effect.

Translations closed on January 30. Pantomime continues to February 6, at the Saidye Bronfman Center. *To the Chicago Abyss* ended January 29.

...changelaws

continued from page 1

did expressed his opinion, saying "political representation (of students) is not what it should be given the student involvement."

Cutler agreed. "We have more than proven ourselves to be responsible and we want recognition for what were doing," he said.

In addition, the Faculty Review prepared for McGill's budget review program the has been released to the staff but kept from students. This has upset the LSA who want to know what the review says about student representatives. The staff has held private meetings to discuss the issue.

Due to strong conservative feelings, according to one professor, which stand against the addition of students to the council and the staff's balkanisation, all discussions are kept private.

...guns plus

continued from page 1

tions with local support and international contacts have mushroomed throughout Japan," Bamba said, though the large-scale peace movement is fragmented.

In the 1970s Japan attained many of its economic goals, and the nationalists have turned their attention towards the second of the two so-called national slogans: "rich country and strong military."

Concurrent with calls for rearmament have been a series of important social changes. Apathy is widespread among students. The labour movement is divided. "The young have," Bamba said, "opted for consumerism and participate less in public life than in the 1950s and 1960s."

The pre-WWII peace movement failed because most Japanese believed their emperor was infallible, as the status quo linked the religious and the political. The imperial way and "national virtue" were not open to question. For this reason, the peace movement could not be a mass movement.

OPENING TONIGHT! SAVOY SOCIETY'S The Yeomen of the Guard MOYSE HALL, 8 p.m.

Classified

Ads may be placed through the Daily Ad office in Room B17, Student Union Building, 9 a.m. to 5 p.m.

The deadline for accepting ads is 5 p.m. two days preceding the issue the ad is to run. McGill students: \$2.00 per day. For 3 days, \$1.75 per day; more than 3 days, \$1.50 per day.

McGill Faculty and staff: \$3.00 per day. All others: \$3.50 per day.

The Daily reserves the right not to print a classified ad.

341 - APTS., ROOMS, HOUSING

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ROOMMATE. Are you looking for? Graduate student, non-smoker is looking for an apartment. Please call evenings 933-1608.

Large, bright 4-1/2. Sublet May-Sept. Option to renew. Clean, new bldg., indoor parking, sunroof. Cedar Ave., 10 min. to McGill. Water incl., fully carpeted, appliances. 932-5666, 286-0356.

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Immediate sublet - big, beautiful 7-1/2 on Decarie and Sherbrooke; four bedrooms, two balconies; reasonable rent; on bus line. Call Mimi at 481-2083 or 286-5074.

Roommate wanted for 4-1/2 in highrise, 3 minutes from campus, \$220/month includes utilities and great view. 3580 Lorne, Apt 1603, call 286-0969 after 11:00 pm.

Sublet \$80/month one block from campus. Private cooking, no bills to pay. Phone 273-4599 or 843-6058.

Live on campus! Sublet a 3-1/2 on the corner of Dr. Penfield and McTavish. Available Feb. 15. Rent \$293 incl. heat & hot water. Call 843-7124.

Sublet now. Spacious, clean 3-1/2 on Hutchinson. Rent \$247. If you see it, you'll want it. Call Greg at 392-5381 or 286-0396.

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363 - TO GIVEAWAY

Kittens. I have 3 black kittens, 2 months old and litter trained, to give away to a responsible home. Call 843-3240 early evenings and weekends.

372 - LOST & FOUND

Fur hat muskrat left Burnside Friday 28th. Please call Louise 287-9618.

Found: 1 pair men's gloves Jan. 27 in Stewart Biology washroom. See lost and found at Sadie's in Union.

Keys lost in frat crawl Saturday. Porsche keyholder. 286-1606.

LOST: Mon. Jan. 31; a pair of black leather fur lined gloves; in women's washroom, basement of Burnside. If found, contact Fiona. 737-0688. REWARD.

FOUND: Grey sweater and keys at Gert's on Saturday nite, Jan. 29th. Call 845-2575 or 5679 and ask for ART.

FOUND: On lower campus, week of January 17-21: man's winter car coat. Phone 392-4583.

374 - PERSONAL

HARK P.G. Wadehouse fan (friend in human shape) who bought a cache of his books Jan. 31 at The Word. Would like to read, without intention of absconding, some of them. Have others perhaps unread by you. PLEASE CALL! Heather 286-0941.

SAPPHO for lesbians. First meeting Monday, February 7 at 7:30 pm. Call Gay Info for location.

383 - LESSONS OFFERED

Learn Astrology! Interested? Beginners, intermediate, advanced courses run by the Astrological Society of Montreal. Remind interested friends and family. Evening classes. Exceptional rates. 845-0825.

Master Chess Lessons, small group or private, by a Scottish Champion and leading North American player; any level accepted, but prefer serious student. Work: 392-8255, home: 933-1355.

385 - NOTICES

"FAME" (the film) will be presented by the Nursing Undergraduate Society, Monday, February 7th at 7:30. Leacock 132. There will also be a bake sale.

OOPs, we goofed! Yeomen ticket prices for Thurs., Feb. 3 are: \$5 for adults, \$4 for students and seniors (or \$3 at door with carnival button). \$5 for all Fri. and Sat. shows. \$2 for students with carnival button Weds., Feb. 9. Dial-a-Yeoman 392-8983.

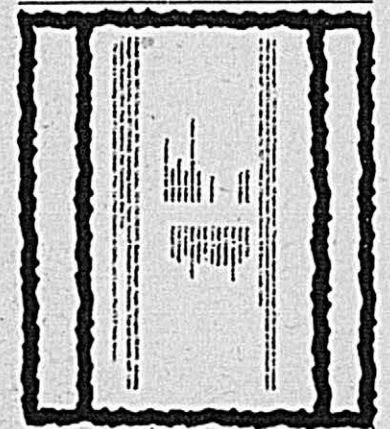
Male and female dancers wanted for ballet-jazz choreography of the McGill Contemporary Dance Workshop's April production. Auditions will be held between 12:30 and 2:30 on Sunday, Feb. 6 in the Currie Gym's dance studio, 3rd floor. Very little experience required. For more information call Andrew Johnson at 931-6704.

REDMEN HOCKEY BREAKAWAY - What a Steal! Laval vs McGill Sat., Feb. 5, 7:30 p.m. McConnell Winter Stadium - present this classified ad at the ticket booth and only pay \$0.50. Support Redmen Hockey in this,

their Winter Carnival game.

NEW WAVE Benefit Concert, featuring Blind Kids and Action Men on Assignment. Fri. & Sat., Feb. 4th & 5th, 9:00 p.m. at 4251 St. Urbain (just above Rachel - the old Baron Byng H.S.). Admission: \$2. Beer: \$1.25. All proceeds to go to Sun Youth.

COME WORSHIP in the Christian tradition, Sundays 10:30 a.m. followed by brunch. United Theological College Basement. All welcome. For more information. Rev. Chris Ferguson, 392-5890.



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